

The Progression of A Cappella Music in the Early Church

{ Aleska Barkoviak, Danielle Hutchison,
{ Caleb Peterson, and Robert Rhodes

Monophony

{ *Nun Komm, der Heiden Heiland*

- & Single line of music sung by multiple people
- & No meter
- & Cantor, choir leader and the choir
- & Gregorian chant

Monophony

& Mass Ordinary:

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

& Mass Proper:

Introit

Gradual

Alleluia

Offertory

Communion

Gregorian Chant in Mass

- & Popular secular songs with new lyrics
- & New melodies in a contemporary style
- & Song based on Gregorian chant
- & Propagated the new beliefs of the Lutheran Church
- & Congregational singing

German Chorales

& Based on Gregorian chant
& German
& Modified by Luther in
1523 or 1524

Nun komm, der Heiden Heiland

- ⌘ German theologian
- ⌘ Started the Lutheran Church
- ⌘ Believed the music and service should be in the common vernacular
- ⌘ Wrote over 30 hymns, including *A Mighty Fortress is Our God*
- ⌘ Music was key component of the new faith

Martin Luther (1483-1546)

Homophony

{ *Adoramus Te*

- ‡ *Adoramus Te* one of the first appearances of homophonic singing in the Renaissance
- ‡ Same words, different notes
- ‡ Composers wrote with vertical harmonies in mind
- ‡ Always began and ended on the tonic
- ‡ Uses mostly I, IV, V, and VI chords
- ‡ Only men sang in the church

Homophony in Renaissance

- & Offertory – chant sung at the presentation of the elements of communion
- & Four voice parts make up a more choral sound
- & All voice parts equal and proportional
- & Piece is in 2/2 or “cut time” with many liberties taken throughout
- & Latin

Adoramus Te

*& We adore Thee, O Christ, and
we bless Thee, who by Thy
Holy Cross hath redeemed the
world. He who suffered death
for us, O Lord, O Lord, have
mercy on us.*

Adoramus Te

& 1525-1594

& Became organist of local church at age 19

& Appointed master of the Julian Chapel choir in 1550 by Pope Julius III

& Choirmaster of the Cathedral of St. John Lateran from 1555-1560

& Composed *Adoramus Te* in 1584

Giovanni Pierluigi da Palestrina

- ⌘ Considered Master of the Mass
- ⌘ Wrote 105 masses for four to eight voice parts in his lifetime
- ⌘ Best known for his *Mass Papae Marcelli*
- ⌘ Composed 300 motets, 140 madrigals, 72 hymns, 68 offertories, 35 *Magnificat* settings, 11 litanies, and four or five sets of Lamentations

Palestrina (cont.)

*& We adore Thee, O Christ, and
we bless Thee, who by Thy
Holy Cross hath redeemed the
world. He who suffered death
for us, O Lord, O Lord, have
mercy on us.*

Adoramus Te

Polyphony

{ *O Seigneur, que de gents*

- ⌘ Music or musical texture consisting of two or more simultaneous lines of independent melody
- ⌘ Interweaving lines instead of consistency between words of each voice
- ⌘ Often utilizes imitative counterpoint: one line sets the melody and others follow behind it with the melody on top of the original line

Polyphony

- ⌘ Book III of Sweelinck's four books of Psalms
- ⌘ Part of the polyphonic work *Psalm 3*
- ⌘ *Psalm 3* is separated into four movements
- ⌘ Written for four voices
- ⌘ Each is based off a cantus firmus: an existing melody on which a new polyphonic work is based

O Seigneur, que de gents

- ⌘ Through-composed
- ⌘ French
- ⌘ Loosely based off the text of Psalm 3
- ⌘ Written in common time, but alternates between a 4/4 feel and a 3/4 feel
- ⌘ Very difficult to learn and perform

O seigneur, que de gents (cont.)

- ⌘ Had one job his entire life: organist at Oude Kerk of Amsterdam
- ⌘ Mainly known for keyboard compositions
- ⌘ Also an avid vocal composer
 - ⌘ 153 Genevan psalm settings, over 100 other sacred and secular works
- ⌘ Most likely allowed women to sing cantus
- ⌘ Psalms used as extra-liturgical materials performed in the church

Jan Pieterszoon Sweelinck

- ⌘ Music developed in the early church
 - ⌘ Simple to more complex
 - ⌘ Monophony to Homophony to Polyphony
- ⌘ Composers influence

Summary

- ⌘ “Giovanni Pierluigi da Palestrina.” *Columbia Electronic Encyclopedia*, 6th Edition(December 2013): 1. *Literary Reference Center*, EBSCOhost (accessed March 29th, 2015).
- ⌘ Noske, Frits. *Sweelinck*. Oxford: Oxford University Press, 1988.

Bibliography